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EDITORIAL

A year ago, when this Magazine celebrated its 25th birthday, we congratulated ourselves on the growth of the Guild as shown by the steady increase of its membership during the fourteen years since its inception. Recently, this increase has greatly accelerated, and it does not seem unduly optimistic to prophesy that during the next few years we may be numbering our members in thousands rather than in hundreds as hitherto.

This is happy news for all of us, but for none more than those who have belonged to the Guild from the beginning; for year after year many of them toiled, struggling often against hostility, ridicule or apathy, to obtain recognition for the work in which they believed. To them we can never be too grateful. They have been the pioneers; they have laid firm foundations; their first objective has been achieved.

A membership of thousands: what does this mean? It is said that there is strength in numbers. This is true; but might there also be weakness? In any society, it seems that the greater the number the less the intimacy, the less the feeling of personal responsibility. For evidence of this we have only to read the newspapers: day after day we are confronted with the pitiful results of the non-participation of members in the life of the organisations to which they nominally belong.

Most members of the Guild have had, at one time or another, whether as dancer or onlooker, the unique and moving experience of taking part in a massed group dance. Exhilarating, effective, exciting, beautiful, all these a solo dance may be, but the power and might of a massed group dance it can never attain. Here indeed do numbers give strength, for all contribute, all grow together, all are one.

Here too, in the life of the Guild, the source of our strength lies in the active participation of all our members.

Let us repeat: ALL our members.

Are you who read these words wondering what you, personally, can do? May we offer some suggestions? Dancing together, talking together, meeting old and new members: these are most satisfying and pleasurable. For you, perhaps, they are impossible. What can you do?

Do you enjoy writing? You can write articles, letters, questions, suggestions, comments adverse or favourable: the Publications Committee will welcome them all.

Have you a telephone? A new member may have come to live in your district and he or she would appreciate a friendly call from a fellow Guild member.

Do you know someone who would make a good Committee member? Send in a nomination for the next Council elections. Remember, too, to record your own vote.

You may have further suggestions. If so, please let us have them.

What have YOU contributed in 1961? What are you going to contribute in 1962?

ADDA HEYNSSEN

It is hard to realise that Adda Heynssen is no longer amongst us, so intensely did she give of herself through her music.

Here was a soul searching, sensitively responding to happiness and sadness, to life's dramatic fight and to the richness it holds in its lap, a soul which could be both calmly reposed and powerfully jubilant. We, who had the fortune of working with Adda, never stopped marvelling at her creative imagination and her ability to capture in her music something essential of the universal rhythm which moves within us all. She was an artist in the fullest sense, inspiring and compelling, enthusiastic and discriminating. All these gifts predestined her to work for the dance, but it was not until her dream of a stage career as a singer was destroyed because of throat trouble that she sought to employ her musical talents and knowledge as a composer and accompanist.

Hamburg, her home town after the first world war, was full of young people who were eager to explore new avenues likely to lead towards what they hoped would be a better life. She was drawn into the very lively and enterprising folk-dance circle which was led by Albrecht Knust and it was he who introduced her soon after to Laban. Although the first meeting did not appear to have any immediate significance, seen retrospectively it determined the trend of Adda's future work. By playing for classes and rehearsals in the Laban Schools, at first in Hamburg and later in Berlin, Adda became acquainted with a new world, the world of movement and dance, to which she responded naturally and which opened up for her new sources of creative inspiration and desire.

For many years to come she devoted her energies to collaborating as accompanist and composer with some of the then best

dancers in Central Europe, amongst them the very gifted solo performer, Vera Skoronel.

Hitler's rise to power put an end to this most productive period and Adda decided in 1933 to emigrate to England. Here it meant building anew, but for many years it was not possible to pick up connections similar to those left behind and the struggle for sheer existence became overpowering. Those were hard years, full of toil, yet infinitely better than they might have been had she stayed in Germany, and for this she always felt a deep gratitude.

Gradually Adda again took up singing, her secret love, and she began to compose concert music for various solo instruments. This gave her great satisfaction and helped her to establish interesting contacts amongst contemporary musicians. However, in 1940, her path once again crossed with Laban's who had come to England too, and from that time on the opportunities to serve the dance once more with her music rapidly increased. She served in the truest sense of the word as dance was in her and she had the rare gift not only of projecting imaginatively her musical consciousness into the world of the dancer but also of formulating movement images in terms of musical expression. Still more, from the core of her rich personality there flowed into her music original thought which inspired teacher, choreographer and dancer alike. This is why it was a unique experience to work with Adda. She comprehended the essence of movement with its simultaneity of constant change and withholding tension. With her beautiful melodies and lilting rhythms she could literally lift us off the floor in joyous elation, but equally well she could evoke in us the dark, the dramatic and the demoniac.

Adda was a master at extemporizing but she also had the awareness and memory needed when selecting for the final composition. She has written for the modern dance, for its recreational, educational and stage aspects. Most of these compositions have arisen in close collaboration with a group of dancers, a choreographer or a movement teacher. Her last big composition was devoted to the memory of Rudolf Laban when she joined me with Sylvia Bodmer and Diana Jordan in the creation of a choral dance drama, "The Earth." The idea for this dance drama originated from Laban himself and was characteristic of his ultimate vision of Harmony, which can be reached through rhythmic movement uniting man's inner powers of action, feel-

ing and thought. No one was better equipped than Adda to tackle the formidable task of composing the music for this drama of life. She was inspired by the idea and by the occasion, a day of commemoration to Rudolf Laban at the Modern Dance Holiday Course in 1959. The music she created was very moving and unforgettable to all who were there.

This was Adda's last contribution to the Modern Dance Holiday Courses with which she had been associated for nineteen years. She felt that the time had come to retire. Although this meant that we at the Laban Art of Movement Centre would lose our Musical Director, who had been an integral part of our working team and on whose absolute artistic integrity and musical conscience we had come to rely, we rejoiced with her at the prospect of a peaceful retirement in Switzerland. Of course, we would no longer be able to experience her personal playing for our classes, our students would no longer benefit from her sure and versatile guidance and the members of so many evening and week-end courses would no longer feel the joy of moving and dancing to her perfect accompaniment. Only one thing would remain; her new creations which she intended making would still reach us. Now this source has also ceased with Adda Heynssen's death in March 1961. The last twelve months, when she was able to enjoy that kind of retirement which she so thoroughly deserved, were perhaps her happiest. Free from the anxieties and pressure of a hectic professional life her great human qualities reached a harmony which deeply touched her many old and new friends. Not long before her sudden death I had the fortune to spend some unforgettable days with Adda at her delightful new home in Switzerland and I was able to witness her happiness and contentment, to hear some of her new compositions and to learn about her plans for further creations. She was never to realise any of these, but the memory of a lovable person, a true friend and colleague, and a fine artist will always remain and her compositions will continue to inspire us with the spirit of dance.

LISA ULLMANN.

INTERNATIONAL CONFERENCE OF MOVEMENT NOTATION SPECIALISTS

Specialists from Europe and America met in Surrey, England, for the second conference of the International Council of Kinetography Laban (I.C.K.L.) held from August 4th to 11th.

I.C.K.L. was founded two years ago to further the system of movement notation originated by Rudolf Laban and to increase the world-wide understanding and acceptance of it.

Kinetography Laban, or Labanotation, as the system is called in the United States, describes movement in terms of combinations of its basic elements. Thus all types of human movement—dance, gymnastics, sport, industrial, etc., can be written. Because it is not based on any one style of dance, it has achieved international use.

Comparable to the advent of music notation, the use of movement notation has made possible the formation of libraries of dance scores, paving the way for the extension of the copyright law to include choreographic works.

The founders of I.C.K.L., Lisa Ullmann, Ann Hutchinson, Albrecht Knust and Sigurd Leeder, were designated by Rudolf Laban himself as authorities in this system. Lisa Ullmann, Director of the Laban Art of Movement Centre, was hostess to the following world leaders in the field of notating movement: —

Hungary—Dr. Emma Lugossy, Maria Szentpal, *Poland*—Roderyk Lange, *Germany* (B.R.D.)—Albrecht Knust, *Germany* (*D.D.R.*)—Ingeborg Baier, *Iceland*—Minerva Jondsdottir, *United Kingdom*—Diana Baddeley, Valerie Preston, Lisa Ullmann, Edna Geer, *U.S.A.*—Ann Hutchinson, Nadia Chilkovsky, *Yugoslavia*—Vera Maletic, *France*—Jacqueline Haas.

Officers elected during the conference were: —

Chairman, Albrecht Knust; *Vice-Chairman,* Valerie Preston; *Secretary,* Edna Geer; *Treasurer,* Rhoda Golby.

The conference agreed in its constitution that the objects of the Council shall be to uphold the Laban system of Movement Notation; to increase the world-wide appreciation and use of it; to encourage and guide consistent development, particularly in the unification of orthography and in standards of practice. The policy of the Council is to put into effect any practical measure likely to further its objects, and to collaborate with the Laban Art of Movement Centre and any other body or individual having related interests.

One of the important tasks undertaken by I.C.K.L. is the organisation of an already impressive bibliography of teaching materials, articles, textbooks and notated scores and studies including works by such famous people as George Balanchine, Martha Graham, Hanya Holm, Doris Humphrey, Jerome Robbins, Kurt Jooss, Pino Mlakar, Igor Moisseiev.

The Laban system has provided the means through which a scientific analysis of folk-lore comparisons can be made. An incredible number of national and folk dances have already been notated and are now being catalogued.

The enthusiastic and scientific discussions during the eight days of the conference were motivated by an awareness on the part of the members that an international system of movement notation will contribute immeasurably to the renaissance of dance as an important art. It has been said that the history of dance with any scientific meaning can start only when dance is recorded.

MODERN DANCE HOLIDAY COURSE, SUMMER, 1961

This was a Summer Course with a difference. It was the twenty-first one to be held, and it was the last of its kind, so there was a feeling in the air, a mixture of nostalgia and anticipation. Listening to Miss Ullmann on the first and last evenings, we realised how much the Courses had helped in laying solid foundations for Laban's work, and that now the time had come for further growth. Those of us who had been to the early Courses tended to look back over the years, and we remembered with affection all those, both staff and students, whom we regarded as friends, and who had helped in their several ways to establish the work in which we all believe so firmly.

The Course was held at Chelsea College of Physical Education, Eastbourne, and we were delighted to welcome this year students from Australia, Austria, Canada, Hong Kong, Norway, U.S.A., Yugoslavia, and a lively Scottist contingent. The time-table was well planned, so that we had leisure to absorb the work we were doing and to enjoy the sea and the countryside. In addition to practical work there were discussions and two social evenings, during which we had some delightful entertainment from our overseas visitors. At the end of the last party an enormous twenty-first birthday-cake kindly made for us by the College domestic staff, was brought in and ceremoniously cut by Miss Jordan and Miss Ullmann. Presentations were made to them as co-directors of Modern Dance Holiday Courses to convey to them our thanks for all they have done in the past, and our good wishes for the future.

The practical work was arranged in three groups, A, B and C, and two cross-groupings of these, X and Y. Apart from the fact

that a working knowledge of algebra seemed to be an essential for ensuring that we arrived at the right place at the right time, this proved to be a satisfactory method of dividing us. Group A were those who had little or no experience, Group B those with some experience but little actual training, and Group C those with a good deal of experience and a fair amount of training. In these groups there were sessions on Movement Study and Principles of Group Movement. Groups X and Y studied Group Composition. The men worked as a group for Movement Study, and joined the women for the rest of the Course.

GROUP A.

We met that first session, a group of strangers of varying age, nationality, and background, to understand more and increase our personal experience of Dance. From the very beginning we were made to feel that our unique contributions had significance and value for ourselves as individuals or as members of small or larger groups, in spite of the fact that we had such varying degrees of bodily awareness and occasional difficulties of language.

How much we learned—and how we loved it! We discovered that we were learning to use our own language of movement; that dance was concerned not only with a developing repertoire of bodily movement, but that sensitivity of feeling, spontaneity and creative thinking were needed too.

And what of the most exciting discovery of all? Not only that each one of us found we *could* dance, but that in dancing together we found ourselves coming to know one another, learning to react and enjoy the creative ideas of others, until we felt ourselves becoming a warm whole, drawn together by dancing our original compositions.

With skill, patience, understanding and with much good humour, we were helped to see the exciting possibilities awaiting exploration; that movement has meaning and purpose for us as persons which can enable us to discover ourselves, to become more aware of and sensitive to others; that it can provide the opportunity for expressing ourselves, enriching all our experiences and compelling us to be absorbed.

GROUP B.

In the first four training sessions with Lorna Wilson we studied

the energy of the body in relation to expressive movement. For many this was a new approach and for all it was a fascinating and rewarding study. Joan Russell used the remaining training sessions to consider the spatial aspect of movement. This work was crystallised in a short study, the challenge of which could only be met by bringing to it the accumulated knowledge and skill of all the training sessions.

The principles of group movement were studied with Lisa Ullmann and Sylvia Bodmer. With the former the work was of an exploratory nature. Mrs. Bodmer used three pieces of music in working out with us harmonious interaction of: —

(1.) Parts of the body and small independent groups.
(2.) Groups of high, medium and deep dancers.
(3.) Groups with a focus outside themselves.

GROUP C.

Movement study was taken by Lisa Ullmann and Sylvia Bodmer. In the four sessions with Miss Ullmann we studied the dimensions in relation to the body, with experience of flat, steep and flowing movements, and also worked on an effort study. We gained, not only in bodily and mental understanding, but also from the outstanding vitality and clarity of Miss Ullmann's teaching, which is always an inspiration.

With Mrs. Bodmer we studied movements related to the dimensions, cube diagonals and plane diagonals, with either a central or peripheral character. The dance was created to modern music, and was most satisfying to do. Many of us found it irresistible and many were the extra practices when we could get the record.

Joan Russell and Lorna Wilson took principles of group composition. Miss Russell made us realise just how difficult it can be to achieve the real essence of group movement, the simple fact of moving together and feeling the group as one body, one shape. We realised again that the group body shape arouses a logical movement, that the movement of any affects the whole, and that wherever the movement impulse starts every member of the group must be aware of it and be affected by it; for each there is a logical response.

Miss Wilson developed these experiences, first into inter-group reactions based on the wall, ball and arrow shapes, and then into a group dance with a dramatic idea, in which we moved as in-

dividuals, in small groups, with inter-group reaction and finally as one big group.

GROUP Y.

Whereas with Miss Russell and Miss Wilson the group compositions were evolved on the spot from the group itself, Sylvia Bodmer taught us one of her own inimitable "choral" compositions to the "Dances of Galanta" by Kodaly. Group sensitivity was heightened by changing group formations and changes of mood, building up to a lively finale during which, on the last afternoon, we brought in the audience, so that all the members of the Course were dancing together.

Half of Group Y also had four sessions with Diana Jordan, working on a dance interpretation of a simple theme, high and deep movements, with percussion accompaniment. After some experiments in both movement and sound, we built up a group dance on the theme "Full fathom five thy father lies." In creating an accompaniment as a background, we found that sounds made with natural objects such as stones, dried leaves and branches were most helpful when used with the more conventional instruments. In some parts sound and movement were composed separately, but with the same idea in mind, and in others the sound was composed to fit the movement.

The other half of Group Y worked with David Male on the same theme, high and deep, but with a dramatic interpretation. From individual sequences the work developed to include tasks with partners, groups and individuals related to the groups, building up short dramatic scenes. There was a good deal of fun, particularly in the later classes when some of the many dramatic possibilities of the theme were realised.

GROUP X.

Miss Ullmann took us for Dance Composition, and we gained much satisfaction from the dances she taught us, particularly from the contrasts of themes she chose to music by Strauss and Sibelius.

Half of Group X also worked with Lorna Wilson, and greatly enjoyed her gay dance to Meyerbeer's "Les Patineurs," and the interesting dance bringing in various themes which we had studied to Kabalevsky's "Seven Humorous Variations on a Ukrainian Folk Song."

The other half of Group X, under the guidance of Joan Russell, worked out three group compositions. The first arose from the use of percussion; the second had as its starting-point a piece by Debussy which had within it two clearly contrasted themes. The third, with its title "The Spirit of Man," was dramatic in character and demanded much more of the group. Nevertheless this, too, was carried through to a successful conclusion.

On the last afternoon all groups presented some of the work they had been doing, so that we were able to see something of the Course as a whole and to appreciate the careful planning which had given it a sense of unity of theme and purpose, and at the same time introduced so much variety of approach.

We all found the Course enjoyable and helpful, and our thanks are due to all members of the Staff who worked so hard to give us the benefit of their knowledge and experience, to Phyllis Holder for her accompaniment and her ever-friendly presence, to Elizabeth Logan and Enid Webber for their most efficient organisation, and to the domestic staff of the College for attending to our creature comforts so very well.

Whatever new types of Courses are planned, they have to live up to a very high standard.

K. Tarrell, E. Thomson.

S. McGivering and Kay Tansley.

L.A.M.G. REFRESHER COURSE FOR PROFESSIONAL MEMBERS, OCTOBER, 1961

The Refresher Course for Graduates and Masters of the Guild was held this year from 6th-8th October when we again enjoyed the amenities of the Hayes Conference Centre at Swanwick. The theme of the course was "Effort" and we were led through differing aspects of its study by Sylvia Bodmer, Lisa Ullmann and Lilla Bauer. The course divided into three groups for the work on the first day, each group spending one session with each of the three leaders, whilst on the second day the whole course worked together.

"She was tired and sat down to rest. For the first time she was able to survey the situation calmly, and when she realised that everyone expected her to take the lead, she felt strength and purpose coming into her being, filling her with renewed zest to continue on her way."

This quotation from "The Mastery of Movement" provided the stimulus for our work with Miss Ullmann, with whom we studied the means of generation of colourful effort expression. This began by the development of a range of effort rhythms from the rhythm of breathing, and then the quotation was taken as a starting-point for group exploration. After observation and discussion of each group's difficulties and achievements we were led to see that the movement ideas which occurred resulted from the response of the members of the group, and that although the extract had been used as a starting-point, the movement happenings were provoked by the interaction of the differing effort-rhythms of individuals. The need, therefore, for a richness of movement expression brought us to study of the basic actions. We struggled to master

these by screwing a partner round, flicking him into the air, slashing him across the room, and so forth, so that the activating person produced the action in his own body.

In contrast to the use of effort in effecting the movement of an external object we turned to its affective power upon one's inner self through experience of the basic action and its inherent movement sensation. By this means we were enabled to develop and enhance the responses which spring from within.

Mrs. Bodmer was concerned with effort training through dance studies. By the introduction of flow, by the change between free and bound flow, and by stress on one motion factor, a variety of moods was experienced. Individuals were encouraged to consider how this study threw light upon their own movement preferences and, with new understanding, to increase the range of their effort vocabulary. In four different studies (with accompaniment ranging from "Kon-Tiki" by the Shadows to Mozart's "German Dances") we related our effort expression to that of a partner and to those of the group.

During the sessions which dealt with the use of effort expression in composition, Miss Bauer created an interesting dance in which she showed how a main theme may be built up from motifs of varying quality. These motifs were first worked individually, giving particular emphasis to one motion factor, and from them the main theme for the whole composition was evolved. Small groups composed their own variations by the alteration or extension of one factor and finally the theme, composed by Miss Bauer, and the variations created from it were united into one dance for the whole group.

We were sorry that Miss Bauer was unable to be with us again on Sunday morning, when we worked in one group together, being led first by Miss Ullmann and then by Mrs. Bodmer.

The task given to us by Miss Ullmann was consciously to use effort actions in relationship with a partner, particularly introducing ways of contact with him. This led to the production of some lively acrobatic sequences and we were reminded that the task had to do with effort expression! A further discipline was required of us by the production of counter-tension in the body at some moments, and finally many spirited dances were developed when music was introduced and the task performed to part of Mozart's "Eine Kleine Nachtmusik." It was interesting to see the richness

of movement ideas produced by every couple as a result of this approach.

After the energetic atmosphere which had been stimulated, Mrs. Bodmer, in the final session of the course, induced a change of mood when she led a solemn and sustained group dance to the accompaniment of Adda Heynssen's "Largo."

This account attempts to give briefly an impression of how the members of the course gained a wider and deeper experience of movement expression through the study of effort, which is, as Laban has said, the origin and inner aspect of all human movement.

We are indebted to the leaders of the course for their guidance in this study, which provided us with a most stimulating week-end, and to Phyllis Holder, the accompanist for the course.

OLIVE M. CHAPMAN.

DANCE IN INDIA

FOREWORD by Leonard K. Elmhirst

Mrs. Protima Tagore, the author of this article, is the daughter-in-law of the poet, Rabindranath Tagore, and the widow of his late son Rathindranath Tagore. For well over forty years she has supervised the training and performance of the students who, as part of their life at Santiniketan, the school founded by the poet in 1902, danced, played and sang in the dance dramas composed for festival occasions by the Founder.

Tagore believed that every child should have a chance to be trained in and to practise one of the various arts at his school and gradually he persuaded professional musicians and dancers to come and act as instructors until a body of knowledge was built up at Santiniketan about all the different schools of dance in India. Once a year, in the 'twenties, Tagore with his staff, students, musicians and artists would hire a theatre in Calcutta and produce a dance-drama in public. To see the daughters of well-to-do and highly respected Bengali families perform on the stage in public was to flout centuries of tradition, but the result has been a revival of interest in Indian dance, music and performance all over the country, just at a time when there was serious danger of the ancient art traditions of India dying out altogether, owing to opposition from various missionary bodies and lack of interest among the British ruling classes.

It was Tagore who encouraged men like Uday Shankar to study professional dancing in the West so that on his return he could develop his own troupe and school of Indian dancing.

Mrs. Tagore still watches every performance of the students at Santiniketan in West Bengal and is now, as we would say, pro-

fessionally competent as a critic and commentator. The all-India University of Visva-Bharati is to-day flourishing alongside the school of Santiniketan so that University students can also graduate in the different departments of the Arts, movement and dance, music and design. Mrs. Tagore wrote this article for publication many years ago, but her statement is still accurate and historically true.

DANCE IN INDIA

Long ago, in India, the art of dancing was fully developed and reached the highest expression of human thought. This can be seen in many of our ancient paintings and especially in the frescoes of the caves of Ajunta and Bagh.

Just as our Old Masters used lines in order to express a deeper realization of plastic form, so dance developed in a similar way. Dancing held a large and important place in the cultural life in India.

In order to know what Indian dance is, and to understand its significance, we should need to learn all we can about the direction and inclination of Indian thought. The Indian mind has always tried to understand the inner problems of the soul and to solve the mystery of personality.

Therefore, not only our philosophy, but also our society, our art, our literature, our music, and even our present-day politics tend to develop and reflect the spiritual faculties of our race.

We have three kinds of representative Indian dance which still exist to-day: the South Indian dance, the Manipuri dance, and the North Indian dance. The South Indian dance is very ancient in origin and its influence has spread even to the far East; it is to be seen in Java, Indo-China, Burmah, Ceylon, and even in China and Japan. In the same way the influence of Indian fresco painting can be seen in Boro Budur, in Anuradhapura, in Sigiria, all of which date from the Buddhist era.

The classical dance of the South expresses six kinds of human emotion; in Sanscrit we call them "Rasa," a word which is as untranslatable as the German word "stimmung." The different "Rasas" in the art of dance represent the following: parental feeling, friendship, conjugal love, strength, heroism and humour.

In our ancient scriptures, Natyasastra, there are numerous

descriptions of the various forms of feeling that have a universal aspect. We also find in them a list of the qualities an artist should possess when he wants to give up his whole life to the art of dancing. The most necessary among them are: a good figure, sense of rhythm, of grace, of expression and of repose.

This word "repose" implies that the artist or dancer must be able to concentrate so thoroughly on the dance that his mind will not be thinking of the outside world; that he must avoid any temptation to try and attract his audience. It also means that he must merge himself completely into his art, into what he is creating for the moment, in order to detach himself entirely from any sense of connection with the outer world.

In the South Indian dance the different movements or poses of the hands suggest the inner meaning of the drama and represent in visual form the language of the dance. The symbolical name given to these movements is "Mudra." The Southern form of dance, which is probably the most ancient of all forms of dance in India, takes its themes out of the Mahabarata and the Ramayana. One can witness this dancing still in the "Katha-Kali" dance in Malabar. This art developed greatly certain dramatic qualities, and expressed them in a shape that might be called cubic in conception, in which the movements of the arms and hands are at right angles, and not in the swelling and curving movements of other Indian dances.

These Katha-Kali movements express great strength and offer a fascinating display of rhythm. Through them mute movements become as expressive as a spoken language. I have seen a South Indian dancer acting the part of a deer, almost at the same moment at which he was representing the character of the hunter.

When taking the part of the deer he had not only transformed his soul into that of a gazelle, but even his ears, his eyes—until every movement of his body was describing to us the inner tragedy of the poor creature theatened by the hunter in the forest. The same thing was true of the dance of Shiva. It carried the mind away far above the earth, to a supreme world, and made us feel the dynamic force of creation in a way that is impossible to describe.

The dance of Manipur, on the North-East frontier of India, is perhaps of a still purer character than all the other schools of dancing, and seems to be absolutely devoid of any foreign in-

fluence. This dance shows that lyrical quality which characterises the classical literature of Bengal and which was inspired by the Vaishnava religion. It always represents the life of the God Krishna, the hero of the Gita Govinda.

The Manipuri people are worshippers of Krishna. Their dance is a token of adoration offered to their God, and the music which accompanies the dance is called "Kirtana." The dance describes the whole story of Krishna's life, the love of the dairy maids or "Gopi" for him, and all the symbolical meaning of that love which can best be compared to the "Song of Songs" in the Old Testament. This kind of dance avoided all sensual movements in order not to spoil the idea of supreme love and of religious devotion. Therefore the dancer dances under very severe restrictions: he must neither move his hips, nor play with his eyes and eyebrows.

What emanates from most of the dances in Northern India is the lack of that dramatic action which characterises the dances in Southern India.

The Manipuri dances breathe an extreme sensitiveness to all the beauty we find in nature, when we enjoy the fragrance of a flower or delight in the silvery coolness of a moonlight night, in the gorgeous warmth of the sunset or in the pure depth of a morning sky. Like the swell of the waves, the curving and sinuous lines of the dancer's movements carry our spirit far away into the midst of nature. So did the song of the nightingale, which made the poet feel—

> "A drowsy numbness pains my sense as though of
> hemlock I had drunk."

The third school of Indian dancing, which is entirely different from the other two, and which we call the Northern school, is a mixture of Hindu and Mahomedan dance.

It was born in the time of Akbar, the Mogul Emperor, and took its inspiration from Persia. It is hybrid in origin and differs from all the other schools of Hindu dance since it had its birth and growth in the atmosphere of the Royal Courts. The same may be said of the Mogul school of painting, which, mingled with the old fresco technique, gave birth to the new Indian style called the Kangra school. This kind of dance therefore never had its roots deep down in the consciousness of the Indian people: it remained

the professional dance of the "baijies" or the Nautch girls, who still draw their inspiration from the Persian "gerazel" and classical Indian music. This dance developed a high technique of sensuous movement, of pretty pose and of mimicry.

Besides these three schools of dancing there are in India many kinds of folk dance. These cannot be classified: they have their origin amongst the people of the soil and give expression either to religious practices or to the celebration of natural events, like spring festivals, harvest festivals, and other similar occasions. These folk dances are not highly developed as an art or a science, but are the spontaneous momentary expression of particular feelings. If the other Indian dances can be called dramas or lyrics, these dances may be classified as popular ballads.

At Santiniketan we have been trying to revive all the indigenous schools of dancing which were seriously in danger of dying out for want of attention or of patronage.

Our first interest has been, therefore, to revive the interest in dancing in general and especially to study the technique of the different schools. But we cannot stop there. From our studies a new art is evolving; a synthesis of all the forms handed down by tradition. In other words, our artists, musicians and dancers in giving expression to their own feelings and emotions, are creating new forms on the foundation of the old. This work is still in its experimental stage, but there may be great possibilities in it.

A new feature of our effort lies in the fact that dancing in India has been until lately confined to the professional stage and performance world or has remained hidden in the remote parts of the country. At Santiniketan we have made dance a part of our regular system of education and an important subject in the art life and training of our pupils.

PROTIMA TAGORE.

MOVING AND LIVING

Movement is a process within the total life cycle. Infancy, childhood, adolescence, adulthood and old age are inseparable stages; each has its peak of growth, each makes an imperceptible transition to the next.

The structure of education tends to separate the life stages, as it often considers the physical, mental, emotional and spiritual aspects of personality in isolation. Graham Howe speaks of the four aspects as the four bodies of the individual which act as bridges or barriers in the discovery of personality. He goes on to say that individuals show great variation in the importance they attach to their various bodies.* Emphasis on one or other also varies at different life stages. If there is concern for the fullest development of human potential, education must surely bring about a stronger synthesis between thinking, doing, feeling and being, and their relationship to the total individual at each life stage and in the total life cycle.

Within this synthesis, if each life stage is a preparation for the next, youth should be encouraged to regard old age as a natural stage in the sequence of life growth, a vital period of discovery where the energy of youth is sublimated by mature life experience.

To-day all over the world there is increasing concern for the health and welfare of those who have reached what Harold Winchester calls the "Fourth Stage."† What is our attitude towards the ageing process in ourselves and others? Can our work contribute towards a better understanding of total health in the function of living?

* E. Graham Howe & L. Le Mesurier, *The Open Way,* London, Methuen & Co. Ltd., 1950, pp. 4-8.

† Harold Winchester, "Maturing Creatively," *Modern Maturity,* Vol. 4, No. 1, February-March, 1961.

It was with these questions in mind that work in this area has been explored over the last five years in New York City and vicinity. Opportunity developed from some voluntary work with a small group of senior citizens who co-operated in a research project. From this small beginning the idea took shape and the work grew. It was recognised that human movement, a lost dimension of experience, could be recovered.

In the end four groups were included in the experiment, alike in one factor only: an age range of 65-90 years. Three groups are in resident homes for the ageing, two city, one country; and one club housed in a church hall. The atmosphere varies from that of an institution to that of a private hotel.

PARTICIPATION.

Perhaps the greatest need for this work was indicated by the lack of participation observed among these groups. The very purpose of life is denied if everything is done for and not with people. As one member of a group replied to a comment on how gay the Christmas decorations looked, "Yes, but we did not help, they were done for us." There is a great need for people to be given credit for what they are still capable of doing, otherwise they have no function in society. The other side of the picture is revealed in selfishness and withdrawal from activities, apathy, loneliness and dread of death which lead to poor mental health. Those taking part in group activities have developed a sense of belonging and sharing which cannot be equalled by an activity pursued alone, however creative (and advisable), because the purpose is entirely different. Group discussion, a part of each session, means that everyone is known by name, is remembered, contributes and feels a part of the group. Participating and laughing with a group can do more than a ticket to a movie.

Most members of such groups have led active professional lives, and the transition from active life to retirement may or may not have been easy. Here is an opportunity to share experiences of the past which frequently come to mind in the course of working. Also, the more active and physically able are encouraged to assist those less fortunate than they. Helping someone downstairs or walking with one who relies on canes takes them outside the trivial grievances and frictions of confined living. In this way belonging to a group develops real purpose. Two members are

known to take part in no other collective activity; two more, confined to the infirmary for six weeks, brought themselves down to the class in "walkers" unaided, as soon as they were released from medical care.

PURPOSE—PREVENTION.

In every group there usually exist three types of membership, the well, the not-so-well, and the sick. For many who have accepted ageing as a "giving up" process there is steady decline and sometimes even a resistance to recovery. Physiotherapists are in short supply and for the most part serve only those who are in greatest need. But there are many others who should be helped. It is the well and not-so-well groups who can benefit most from this work, because it bridges the gap between recreation and rehabilitation, combines both in a meaningful way and to a large extent prevents unnecessary sickness by a more positive attitude towards life. There are obstacles such as laziness and resistance to effort. "Yes dear, I know it is good, but I get all the exercise I need in my room," and "I have exercised all my life, I don't need it," are comments from two extremely tense ladies, one of whom fell and broke her hip the following week.

Much of the work is taken on or with chairs, because in this way members are able to take an hourly session once a week. It dismisses the idea that movement is always vigorous, and it encourages those in wheel chairs to take part. Individual capacity is emphasised, everyone does what he or she finds possible, and leaves out what cannot and should not be attempted. Knowledge of medical history and close co-operation with the medical staff are important for the leader of such work. Thus the overall objectives are: —

1. To give each person greater ability in performing daily activities such as walking, standing, sitting, climbing stairs, etc.
2. To reduce tensions and retain existing capacity for movement.
3. To increase understanding of good movement in total health, and promote a feeling of well-being and participation in group activities.

4. To encourage self-reliance and independence through freer movement, and a sense of relatedness between moving and living.

With these objectives in mind the following aspects of the work have been selected for emphasis: balance, flexibility and relaxation.

BALANCE.

Since there can be little freedom without balance much attention is given to weight distribution. Neglect of feet over the years has resulted in poor posture, stiffness, difficulty in walking and quick fatigue, which have led to excessive tension and tension habits, because there is constant fear of falling. Adjustment is often made by taking to a cane, or two, or shuffling with small steps where both feet are always in contact with the ground. Two such cases (one of whom wore a leg brace) were unable to take stairs. As a result of the movement sessions they both overcame their difficulties and were encouraged to take one flight of stairs daily. The brace is now not used in class, and the slight forward throw of the leg is being corrected. Satisfaction on achievement is enormous, but these instances are not mentioned because there is anything unusual in them. It is because thousands of people of this age group to-day could be helped to better living, who, but for such opportunities, would not be aware that improvement is possible.

Localised and combined movements of feet and knees, with and without weight-taking, are repeated and varied, always stressing where the weight is and how the rest of the body reacts at all times. For example, in getting up from sitting to standing position, the "readiness" of the body from the waist down is completely new to many, because the feet and arms have been the main concern in rising, often with the weight on the heels and excessive tension in the arms. Balance in sitting, standing and walking is carried into simple steps, often using one-handed chair support for those who need it. Repetition of basic principles is essential, but if these are presented in an imaginative way they do not become tedious, even when the attention span is poor.

FLEXIBILITY.

To awaken a sense of the whole body it has been necessary to

encourage the fullest range of movement in the joints first. The approach is made more meaningful and interesting through the use of quality of effort, ways in which the limbs can be moved and where, gradually into the appreciation of what precedes and follows the action.

It may be hard for people who move easily to realise what the process of "encasing" the body has done to so many. Added to the normal slowing down which comes with ageing, movement is often lessened to the extent of only being felt in hinge-like movement, or there is a deadness of feeling from the neck to the knees, muscle tone is poor and there is little buoyancy. However, if the presentation is sufficiently simple, eventually it becomes possible to achieve combined movement with continuity and flow. When the meaning of fundamentals is understood and felt there is quick response.

Relaxation.

Tension is the result of anxieties, fears and conflicts, often brought about by physical or organic disability. It is a growing concern at all age levels. In the process of ageing, tension can be alleviated by conscious practice of effort and recovery, release within movement and breathing. However, there is another factor which makes a valuable starting-point. Many older people have a wonderful feeling of "inner" calm, at first not related to movement, but ready to be tapped. They know what it is like to be still, to wait, and those who have not experienced it soon feel it around them and are able to withdraw from the periphery, in quiet. It is quite moving to see such a group with closed eyes, standing or sitting completely centred, perhaps in response to an image or just quiet. One rarely finds such inner concentration among trained dancers. This quiet could be the beginning of greater confidence in "self," because it is related to inner preparation for movement without excessive tension.

Some of the results of the work have been:

A more positive attitude towards health; improved balance which has given confidence in independence.

Better human relations, co-operation with others, and a feeling of responsibility towards those in the group.

Awareness of how to relax and to prevent accidents, and the ability to relax for sleep.

Observation of movement in getting about, and becoming aware of the practical applications in self and others.

It is, therefore, felt that group movement is an important area of discovery in verbal and non-verbal communication and sharing for older people. Everything taught has meaning for daily living.

The principles of Laban's work are rooted in life itself. They extend into and beyond techniques or systems which so often become closed. If we are concerned with the basic problems of existence, we must search for ways to relate the foundations of our work to disciplines where movement is taken for granted but not fully understood. Such an area is rehabilitation, which embraces many disciplines, one being problems of the ageing. We can learn much from this work, not the least being understanding, compassion and, as the poet Archibald McLiesh has put it, the ability to "see feelingly." This in no way detracts from the belief and practice of fundamentals, but enhances the creative aspect of leadership. If we are alert to the problems of the fourth stage of life, we shall transmit our awareness to groups with whom we work, and share ways of overcoming and preventing them. So by helping people to help themselves we are beginning, as Margaret Mead has said, "To give back to older people the role their experience demands."

BETTY MEREDITH-JONES.

(A film and full text of this work is now in preparation. This article has been submitted for publication in *Modern Maturity*, published by American Association of Retired Persons.)

MODERN STAGE DANCE IN EUROPE TO-DAY

With this article I should like to stimulate thought and discussion upon a topical art problem of our Continent: the contemporary artistic dance, modern stage dance in Europe.

It is a fact that in Europe the Second World War interrupted the flow of the modern art of dance and stopped its current, while in America, where no such interruption occurred, modern dance developed parallel with modern styles in other forms of art. It is evident that only from a further perspective will one be able to interpret correctly the causes of that strange anachronism to be found in Europe, exclusively in the field of the art of dance; for in other arts pioneers are blazing new trails so courageously, without shrinking from experiments or becoming discouraged before attacks or temporary stagnations. I think, however, that our generation should already begin to study this phenomenon and to look for the reasons for such strange consequences as, for instance, the fact that many primarily modern choreographers have returned to classical ballet since the War.

There exist rare individuals and groups who have remained consistent and who have achieved and are achieving fine results in the field of modern stage dance on this side of the globe, too. But it is evident that the classical ballet and eclecticism respectively, which is called "the modern ballet," and which does not constitute progress, now dominates the dance stage of Europe. For, excepting the admixture of certain pseudo-modern forms, the dancers are indefatigably performing and the public is indefatigably watching the same pirouettes, arabesques and tours en l'air which were admired by our great-grandfathers.

The reason for such a state of affairs cannot be the belief that the post-war public demands on the stage a spectacular display without any depth, for the modern dramatic theatre draws the public into most complicated psychological and social problems.

Is it that probably our "technical era" demands from the dance, too, technical bravuras and virtuosity? The reply to this would be that there exists, as yet unutilised choreography, the undiscovered treasure of Laban's space harmony and eukinetiks or effort-teaching with its fantastic possibilities from the technical aspect of the dance, too. How can one explain the indifference, passivity and lack of artistic curiosity about that treasury of new dance forms and dance expressions, the key to which was given us by Rudolf Laban, even on the part of those choreographers who were in a position and had the opportunity to raise the modern dance in Europe to the level of the American modern dance? Can it be that the lack of professional, artisan routine in modern dance discourages European choreographers?

It is certain that modern dance was for a long time lacking in the precision and clarity of movements of classical ballet. It is also certain that the training of the technique of the classical ballet constitutes an excellent craft discipline for a professional dancer. However, the results of Laban's systematic enquiry into the nature of movement in space and time with various intensities, and into the qualities of movements resulting from the mutual relations of these factors, create an infinitely broad basis for the art of dance both from the formal side and from that of its content. Perhaps it is just that seeming limitlessness that frightens many. We have to admit that this may constitute a certain danger, either, on the one hand of evanescence, or on the other, of stopping and dwelling on one of the details. Every one of these could represent a starting-point for innumerable possibilities. But can we ask for any better support than that of Laban's Space Harmony which enables the choreographer of to-day to compose his dances on the basis of specific spatial relations, just as a musician composes in specific tonalities? How mistaken are they who maintain that modern dance is already "obsolete," whereas in reality, and especially on our continent, it has not yet begun to be experienced!

Was it not perhaps precisely such circumstances that guided Laban when he transferred a large part of his activities after the Second World War to the educational field? Thereby he has shown us, besides the enormous educational values of the Modern Dance known to us, the only proper way to the revival of the contemporary art of dance here. For the cultural needs and the

artistic taste of man are created in childhood. Hence, therefore, the average grown-up man resists the new artistic style, the way of artistic expression unknown to him, to which he has not been accustomed since childhood and which fails to create in him associations with his first and strongest artistic experiences. That is why it is so important to work persistently on the introduction of Modern Educational Dance in schools of all kinds.

You in England have already largely achieved this. In nearly every issue of the Guild Magazine we read about newly conquered territories. We in Yugoslavia are just having our first results. What is the situation in other countries? It appears from the article entitled "Some Aspects of Modern Dance in Holland," written by the founder of the Rotterdamse Dansschool (Guild Magazine, March 1960), that the situation in the north is very similar to that in the south of Europe. Some passages of that article could refer to Yugoslavia as well. It would be interesting to carry out an inquiry on the state of the Art of Movement, Modern Educational Dance and Modern Stage Dance in individual countries.

Yes, you in England, thanks to the life-work of Mr. Laban, the indefatigable and sacrificial work of Lisa Ullmann and the efforts made by excellent experts and collaborators, have achieved enviable results in the field of Modern Educational Dance. However, in America, besides the numerous prominent schools of modern dance of grand style there also exists a modern dance academy, and as we know there the modern dance has its chair at the universities as well. We glean with joy from the latest issue of the Guild Magazine that the Art of Movement Studio has received its recognition as a suitable training centre for intending school teachers. Could it, perhaps, in time become ramified into a pedagogic and an artistic section?

In his magnanimity Mr. Laban once declared: "There is no classical and modern dance. Only the art of dance exists." Nevertheless it would be fine if the European art of dance of the present day for which he laid the foundation would find its temple exactly in the land and on the spot where all the aspects of his activities are concentrated and whence the rays of his genius radiate even now on all sides and in all directions.

ANA MALETIC,
(Founder and former director of School for Rhythm and Dance, Zagreb, Yugoslavia).

MOVEMENT AND SPEECH—II

It seems reasonable to suppose that in his first attempts to express ideas, man would automatically use the same means as to express emotion, that is, his body and his voice, and these not separately, but together, and that some intelligible relationship existed between the symbol—audible or visible—and the thing symbolised.

Nevertheless, since it is easier to find a natural correspondence between meaning and gesture than between meaning and sound, the theory which seems to carry greater weight is that the original language of mankind was gesture-language, but that it was gradually superseded by spoken words, largely because of the difficulty of communicating when out of sight or when the hands were otherwise engaged. Only in rare cases do we resort to gesture-language instead of speech, the best-known example being the performance with the hand of a spiral shape when a description of a corkscrew or a spiral staircase is required. But among all races several conventional gestures remain, sometimes reinforcing, sometimes replacing the spoken symbol.

In the majority of cases the connection between these and their meaning is obvious, though a few are cryptic in the extreme. It is easy, for instance, to see why the crooking of the fore-finger should mean "Come here!" and the outstretched arm with palm facing outward "Go away!" or "Come no nearer!" but not why a horizontal shake of the head should mean "No" and a vertical nod "Yes" in some parts of the world, and the precise opposite in others.

When it comes to a consideration of the connection between a word and its meaning, opinions are diverse and fertile indeed, and the question of the origin of words has given rise to as much controversy as that of the origin of speech itself. The view that there is no relationship at all between a spoken symbol and the thing it designates seems utterly opposed to all evidence of spon-

taneous gesture, audible or visible, and indeed to all evolutionary theory. It would appear to place man in such a special cateogry of his own that any link with other creatures was denied, and to suggest that once his faculty for differentiating objects in space and their succession in time was developed, an academic labelling process began which had no connection with his previous efforts of communication.

As his mental powers increased, and with them a vocabulary of conventional sounds, it can hardly be assumed that his store of natural sounds, uttered in moments of emotional excitement, suddenly disappeared or became redundant and played no part in the foundation of actual speech. The interjectional theory of the origin of words, indeed, postulates that the sounds uttered in response to objects provoking a strong emotional vocal reaction became attached to things themselves, and seeks to establish ejaculations and expletives as the primary substance of human speech.

The obvious objection to this is that such instinctive emissions as ACH! POOH! PISH! (only inadequately represented by the letters of a conventional alphabet), form but a small part of any vocabulary, and are limited to sudden sensations and emotions which are less easily and naturally conveyed by articulate language. We may certainly express ourselves forcibly by such interjections, and the "pooh-pooh" theory, as it is called, is of interest in connection with meaning and tone, but is hardly worthy of further serious consideration at present.

Other "nature" theories, on the other hand, are based on the view that words are representative not of man's reactions to the things they designate, but of the characteristics of whatever object or idea they symbolise. These might be expected to refer to the nature of the sound produced by the thing itself, especially by living creatures (the "bow-wow" or onomatapoeic theory), or to the inherent quality of the thing when struck (the "ding-dong" theory), or to some sound resulting from action.

Certain human activities such as blowing, talking and sneezing are by their very nature audible—they are movements producing sound—and the parallelism between sound and meaning is obvious. In English *puff* is similar to many words in other languages—*pu, puf, bu, buf, fu, fuf*, etc., signifying such things as blow-tubes (*pub, pucuna, puna*), wind (*bube*), and clouds (*Puyo*). In Zulu, the word *fumfa*, meaning "blown about like grass in the

wind," has led to the attractive connotation of "confused" for *fumfata*. The closed mouth denoting silence or indistinct speech, as in our *mum* or *mumble*, is matched in Zulu with *Mu-Mu* (dumb) and *mamu* (to be silent), while eating (which is certainly a noisy affair among most Africans!) is *njam-njam* and food *nim-nim: nam-nam* is Scandinavian "tit-bit."

The onomatopoeic theory embraces those words which signify objects or actions the sounds of which they imitate, or imitate as nearly as possible. Most of these refer to animals or other natural sounds, and from them we get English words such as *bumble-bee, murmur, pee-wit;* the Australian *twonk* (frog); Sanskrit *kâka* (crow); Latin *pipio* (pigeon); Greek *boûs*. It is evident that such attempts to reproduce natural sounds in speech are rarely natural absolute imitation—perhaps in English *cuckoo* and *miaou* are as perfect as any, but it is more often a case of a translation of natural sounds into articulate speech-symbols which suggest the objects to the mind. Exact reproduction has to be sacrificed to ease of utterance, and this varies considerably from one race to another, as witness the wide discrepancies of attempts to imitate the cockerel: the Englishman says *Cock-a-doodle doo*, the German *Kikeriki* and the Frenchman *Coquerico!*

A certain sense of balance and alternation—which is a movement sense—seems inherent in many pairs of English onomatopoeic words such as *pitter-patter* and *tittle-tattle*, while the tendency towards "reduplication," or repetition of identical syllables, which is a conspicuous feature of languages such as Polynesian (e.g., *hula hula, waikiki*) would seem to spring from man's basic feeling for rhythmic repetition which characterises most early movement patterns, and gives rise to the "ta-ta" theory of repetitive sound.

The "wig-wag" theory notes the preference among many peoples for words consisting of what is called "front-back" antiphony, but which is more accurately a contrast of vowel size and which, considered from a movement point of view, provides a tension-release satisfaction in the change from a narrow vowel to a wide one. Perhaps even the donkey's *Ee-aw* illustrates the point, but it is particularly shown in the winding-up explosion effect of *Hip-hip-hoorah!* and may explain also the popularity among children of such games as *Peep-bo!* and Ring o' Roses with its final *a-tishoo!* (narrow) *all-fall-down* (all open).

Other attempts to establish the origin of the alliance between a word and its meaning (which also unconsciously pay tribute to man's movement-capacities), include the "hi-de-ho" account of how speech developed from song—to be referred to later—and the "yo-heave-ho" explanation of words as an outcome of strong exhalations of breath accompanying muscular effort, especially primitive acts performed in unison, which when voiced became associated with the act itself and eventually developed into a name for it.

Each of these theories, while accounting (sometimes ingeniously, sometimes even a little speciously) for its own small class of words leaves, however, the main body of any language wholly unexplained, and by far the one most comprehensive and, for students of movement, the most interesting and likely, since it embraces many of these other ideas, is that put forward by Sir Richard Paget in our own century.

This, briefly, is that speech is essentially a branch of human gesture — that as a gesture-language of hands and body developed it was accompanied unconsciously by a more or less corresponding gesture-language of jaw, lips, tongue and so on. Thus, every outward movement which became standardised as meaning some particular action, object or idea, came to have a sympathetic correlated mouth-gesture which went with it. These mouth-movements would, at first, produce no audible effect, just as the tongue-twistings of a child accompanying its first efforts to write make no sound, unless at the same time air was blown through the vocal cavities. But this would be very likely to happen, since in order to draw attention to bodily gesture it would be natural for some emotional cry or sound to be emitted, and the combination of mouth-gesture and the current of air passing over the vocal cords would thus produce something approximating to speech.

This, at first, would contain no separate words, merely groups of sounds, but gradually these would become specialised in the way that sign-language has become codified among deaf-mutes or Red Indians, each isolated community tending to use the same symbol for the same idea, and to invent abbreviations so as to simplify their methods of communication. Hence the many variations and the rise of different families of human speech.

Paget seems to have been the first in the field of language study

to appreciate the significance of the relationship between sound and movement: that while the sounds of speech are admittedly the effects by which we understand another's thoughts, they are in fact only effects, and that the underlying causes of all our words are the various muscular movements and adjustments that we perform when we speak. Thus, while sounds can, and do, communicate emotion both in human beings and animals, they cannot in themselves symbolise an action, a shape, an object, or an idea, except in the comparatively few cases where that thing has, as it were, a noise of its own, as already referred to.

If we hold our breath so that no air passes over the vocal cords and then "talk," we can still be aware of what we are saying, and a lip-reader would be able to understand perfectly, simply by observing the movements of articulation, although no sound is produced. To study the sounds and ignore the gestures which produce them is then, Paget says, "not so much to put the cart before the horse, as to ignore the horse altogether and give the whole credit to the cart."* Many words believed to be of onomatopoeic origin may therefore be regarded as having probably arisen, not from an imitation of sound, but of the movement causing the sound—accidental results of the oral imitation of natural action.

He was, therefore, led to examine in detail the movements of the vocal organs and the behaviour of the various cavities by which sounds are produced, and to embark on an extensive course of research and experiment involving the use of speech-sounding models, and the invention of synthetic words by making appropriate mouth-gestures to represent the idea to be symbolised. He seems, however, to have been interested in movement of the body as a whole, and in spatial position and shape resulting from movement; indeed, he speaks of "attitudes" of the vocal cords and of vowel "postures."

Prior to this, the concentration of most scholars had been on sound and the written word, although from time to time, from Plato onwards, hints of something approximating to a Gesture Theory may be heard, and ten years before Paget published his "Human Speech", Sir Percy Nunn pointed out that "certain words seem ultimately to be oral gestures, sometimes

* "Babel—or the Past, Present and Future of Human Speech."

residua of, or natural substitutes for, larger bodily gestures."† He gives the words *you-me, there-here* as illustrations of this principle explaining that when a person says *you* clearly and emphatically, he shoots out his lips towards the person he is addressing as if he were pointing to him with his lips instead of his finger. In saying *me* on the other hand, his lips are drawn inwards towards himself. (The same holds true of the French *tu* or *vous* and *moi*). Similarly the oral gesture is directed away from the speaker in saying *there* and towards him in saying *here*.

The fact that in a great variety of languages words meaning *little* have narrow vowels, *i* or *ee* (wee, petit) and those meaning *large* have open ones, *ah, aw, o* or *oo* (vast, huge; grand, gros, gras) had not escaped the notice of several philologists, but little attention before Paget's researches seems to have been devoted to a comprehensive study of the principles at work in such a process.

That mouth-gestures should correspond with bodily gestures which are commonly used to express ideas such as direction, shape and size, would seem to admit of less improbability than in cases where communication through signals is more difficult. The natural means of indicating *up,* for example, is to point upwards with the finger. If we imitate this gesture with the tongue, by first letting it lie flat on the floor of the mouth and then pointing the tip upwards till it touches the hard palate, we get an oral gesture which, when voiced, produces a sound which might be written *all* or *oll* or *al*. The latter is, in fact, the Aryan root for *up;* the Latin *altus–high,* gives us *altitude,* while *ala,* produced by moving the tongue up and down like a bird's wing is the Latin *wing;* in Semitic *al* means to ascend, and in Polynesian and Melanesian, to climb up. All over the world, indeed, the root *al,* with its variants *atl, an,* and *ar,* all produced by pointing the tongue upwards, is associated with what is up. They are evident in the names of many mountain ranges: Alps, Atlas, Andes, Himalayas, Ural.

As Paget himself points out, the wonder is not that new languages have been evolved, but that so many roots are still found bearing the same, or almost the same, meaning. As his theory has such universal application and involves a study of movement—albeit of a specialised kind—it will be examined in detail in a separate article.

H. BETTY REDFERN.

† "Education: Its Data and First Principles."

AN APPROACH TO RECREATIONAL WORK

Most of the readers of this journal will have experienced the creative power of movement, but few can need or relish it more than the housewives and mothers who form the most enthusiastic core of recreational classes.

Much has been written about the detrimental effects of sedentary occupations on the one hand and of monotonous repetitive processes on the other. But the problem for the woman working in the home and with children is rather different. She takes a great deal of exercise in the course of her work and none of it is precisely repetitive although the tasks performed are the same day after day. This endless succession of routine movements, never wholly mechanical, interspersed, particularly for the mother, by equally endless interruptions, produces a sort of profound muscular boredom. She is permanently tired and by the end of the children's bedtime routine the effort of going upstairs yet again may seem almost intolerable and her legs are a dead weight.

Yet half-an-hour later this inertia of the body can be swept away by movement of a recreative kind.

If then the recreational classes have a large number of such women, and in my experience of the last three years, this is so, what approach is likely to prove most successful in bringing to them the art of movement?

It seems to me that the movement must, in the first place, take them out of themselves rather than asking them to feel from within. A child, encouraged to draw upon her own resources, is a storehouse of delightful ideas, but a mother turned in upon herself is liable to find all the odd anxieties about whether she remembered to put her husband's supper in the oven and whether Emily had taken her cough mixture.

If the movements are directed by the teacher as in a simple

training class with a well-balanced variety of effort, rhythm and spatial experience, then, the class come to the inner experience of each movement through performing it. This is the opposite approach, of course, to the largely expressive movements of children and students.

This method requires a good deal of demonstration by the teacher as in following her the class get a visual impression of the effort involved.

Once the women have really "got out" of themselves in movement, there is a lot of scope for their own ideas in the use of space, and in varying the time and effort used. They also enjoy working in twos, both following and making a contrast with each other's movement. This leads to simple group work. But this original movement needs to be continually fed with fresh material and ideas from the teacher if it is not to become thin and mechanical.

Another particular need of the housewife-mother group is to produce something with a final orderly pattern. So much of their day is spent in a desperate effort to achieve order against the combined efforts of their family to return everything to chaos! So they have a special enjoyment of a dance pattern at the end of the class.

This may be a traditional national dance or a study composed by the teacher, but it should relate to the movements experienced during the class and have a good range of body movement rather than a series of hops, skips and gallops. Bavarian, Russian and Hungarian dances are often suitable but they need simplifying and adapting to avoid complicated feats of co-ordination and memory which are time-consuming without real experience of movement.

Finally there is the question of music. I am sure that some music is necessary for full enjoyment although it is not used continually throughout the class. Pianists available can rarely improvise so the music has to be planned. I personally think that a certain amount of well-chosen popular music can be used with advantage. This can vary from the old tunes of "I do like to be beside the seaside" vintage to good tunes from musicals and films and the more off-beat "Fings ain't what they used to be." Apart from this there are some pleasant and varied pieces amongst the music written for Keep Fit, especially those by Muriel Cuthbertson.

In conclusion I should like to emphasise that although such a class may in some of its aspects bear a superficial resemblance to the more usual Keep Fit class, it is in fact profoundly different.

Instead of movements designed to look and feel jolly and generally to exercise the body, these are firmly based on Laban's concepts. Although there is little expressive work in the fullest sense there is a lot of individuality within the directed movement. More important still is the fact that the teacher is always aware of the inner effort and spatial experience that she is aiming at, and through her knowledge she can lead the class to a real experience of the art of Movement.

JOY WALTON.

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Associacion Argentina De Danzas, Buenos Aires.
Brentwood Teachers' Training College, Essex.
Eastbourne Ballet Group, Sussex.
Medway Dance Circle, Gillingham, Kent.
Neville's Cross College, Durham.
North-West Kent Dance Circle, Bromley, Kent.
The Tiffin Girls' School, Kingston-on-Thames, Surrey.

REGULATIONS FOR MASTER MEMBERSHIP OF THE LABAN ART OF MOVEMENT GUILD

A Graduate whose experience has accumulated over not less than three years, and who has attended at least three Guild meetings during that time (Conferences and Refresher Courses) may apply to become a Master of the Guild.

Candidates should be professionally active in the Laban Art of Movement, and must be familiar with the latest developments of the work.

It is necessary for applicants to master certain procedures and methods additional to those required for Graduate status, and therefore candidates are asked to give a comprehensive survey of their work. This will consist of:

(*a*) A thesis on the candidate's own work This thesis should include:
1. Aims on which the work is built.
2. Means (detailed exposition of subject matter).
3. Procedure (method of application).
4. Personal outlook.

(*b*) A written Self-Assessment based on a questionnaire.

(*c*) Personal interview with at least three of the Membership Advisory Committee.

It is expected that successful candidates will continue to play an active part in the Guild.

STANDARD EXAMINATION: REVISION OF SYLLABUS

The section dealing with the Notation of Movement has been revised. Details of the revision may be obtained from the Guild Secretaries.

NOTICES

BOOK REVIEW

"COMPOSING MOVEMENT SEQUENCES"
by MARION NORTH

This booklet will mainly interest leaders of recreative work or secondary school teachers. It is not a book on dance, but a short and helpful guide to teachers in preparing and building up 'dance-like' sequences of movement, using four fundamental movement ideas as a basis. A short reference is made to posture and group work. J.L.G.

TELEVISION PRODUCTION

24th December, 1961

Members of the Guild may be interested to know that the B.B.C. have made a television recording of a Christmas Dance Drama, produced with students of the City of Worcester Training College.

The production is entitled "A Great Light" and the B.B.C. are hoping to show it on all networks on Christmas Eve, 1961.

GUILD PUBLICATIONS

Bulletin for Overseas Members

This publication, the first issue of which was produced in July, 1961, is to cater for the needs of Guild members living abroad who, because of distance, are precluded from attending Courses and Conferences held in this country.

The first issue dealt with the teaching of Dance to adolescents and included three essays on this topic.

There are many in this country also, to whom this subject is of vital concern, and it has therefore been decided to make copies available for purchase.

These may be obtained from Miss C. Gardner, Parkside, Hadley Common, Barnet, Herts, for 1s. 3d. (postage included).

L.A.M.G. ANNUAL CONFERENCE, 1962

This will be held from Friday 16th, to Sunday 18th, February, 1962, at the Art of Movement Centre, Addlestone, Surrey.

Further particulars will be circulated later.

ELECTIONS TO GUILD COUNCIL, 1962

Members are reminded that nominations will shortly be needed.

COURSE FOR INTENDING GRADUATES OF L.A.M.G.

It is hoped to hold a course for those intending to apply for Graduate Membership. The probable date will be from 6th-8th April, 1962.

Further details may be obtained from the Secretaries.

L.A.M.G. STANDARD EXAMINATION

The next examination will be on 19th May, 1962, in Manchester.

L.A.M.C. SUMMER HOLIDAY COURSE, 1962

The Laban Art of Movement Centre hopes to hold a six-day course in London at the end of July, 1962.

Further details will be available later.

LABAN MOVEMENT STUDY AIDS

The two series of records entitled "Modern Dance" (4) and "Listen and Move" (8), together with Geraldine Stephenson's piano music "Thirteen Pieces of Music for Children and Five Group Dances" are now available from Macdonald & Evans, Ltd., 8, John Street, London, W.C.1 (Telephone: HOLborn 9536).

Members will be glad to know that the sound quality of the records is good, delivery is prompt and the price has been reduced (17s. 6d. per record, post free).

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